

Production Copy

THE TALONS OF WENG-CHIANG

BY ROBERT HOLMES

PART FIVE

OPENING FILM WITH TITLES:

THE TALONS OF WENG-CHIANG

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REPRISE:

TELECINE EXT. LITEFOOT'S HOUSE

NIGHT: Carriage with Time Cabinet strapped on is driven away.  
WENG-CHIANG in cab laughing.

DR. WHO & LEEA discover body of dead P.C. in shrubbery

LEE A: Dr!

DR WHO: Litefoot's got visitors. 55-

MUSIC  
M38  
Take 2

M37 = 53"



Txno:- VTC/6HT/BIS'956/EO

EP 5 REPRISE. (TK's From ep 4).

- 3 - Spool No:- 411530. 2.

TK ①

Dr+leela:- discovering dead P.C. away.

1. LITEFOOT'S PORCH 4A FR

(2) 4 A  
Pan up from  
laundry basket to  
W/S DR/LEELA  
entering & moving  
to L.

Spool  
411530

Machine  
Timing 24'49"

1A. LITEFOOT'S DINING ROOM 3A 2A 5A  
A1 C1 FGD F/PLACE STRUC

(3) 5 A /LITEFOOT STRUGGLING TO HIS FEET.  
Low MS LITEFOOT  
rising. DR. AND LEELA ENTER.

(4) 3 A  
Deep shot LITE-  
FOOT L f/g/LEELA/  
DR. entering. THE DOCTOR CASTS  
A GLANCE ROUND THE  
DISORDERED ROOM)

THE DOCTOR: What happened?

(LITEFOOT SINKS  
INTO A CHAIR,  
HOLDING HIS HEAD)

Hold LITEFOOT'S  
the sit in l f/g

LITEFOOT: Chinese... devils of them  
- the devils.

THE DOCTOR: Well, they got what they  
came for...

(HE PULLS LITEFOOT'S  
HAND ASIDE AND  
LOOKS AT HIS HEAD)

LEELA: What?

*Time*  
THE DOCTOR: The cabinet.

LITEFOOT: Darned scoundrels!

Track in to  
 tighter 2s  
 LITEFOOT/DR.

THE DOCTOR: ~~Leela~~, Get him a drink.

(HE GESTURES  
 TO THE DECANTER.)

(5) 2 A  
 Low CS decanter  
 Elevate as LEELA  
 comes fwd. to 3s  
 LITEFOOT/DR/LEELA

LEELA REMOVES  
 THE STOPPER,  
 SWIFFS THE CONTENTS,  
 GRIMACES, OFFERS  
 LITEFOOT THE  
 DECANTER)

(6) 3 A  
 2s LITEFOOT  
 f/g/Seeing DR.  
 move away.

*In a glass,*  
 In a glass...Professor, how did they  
 get in?

LITEFOOT: I don't know. *I locked*

Thank you, my dear.

*9 bolted all the doors  
 as soon as  
 you left*

4 next.

(HE DRINKS)



EP 5

- 5 -

2. INT. PORCH. NIGHT. 4A FR

(7)                      4      A                      / THE DOCTOR  
 MS DR. coming                      LOOKS AT DOOR)  
 from left. Track  
 after & hold him,  
 seeing basket

(HE TURNS  
 BACK AND HIS  
 EYE IS CAUGHT  
 BY THE LAUNDRY  
 BASKET.

HE LOOKS INSIDE,  
 NODS THOUGHTFULLY,  
 RIPS OFF THE LABEL)

3 next



## 3. INT. DINING ROOM. NIGHT. 3A A1 2A C1 5A

(8) 3 A / THE DOCTOR: <sup>Were they</sup> (ENTERS) All Chinese,,  
 Low 2s a/b ~~you say?~~  
 LITEFOOT/DR.  
 coming fwd.

LITEFOOT: (NODS) Tong-wallahs.  
 Criminals. The gutter-scrappings of  
 Shanghai...

(9) 5 A THE DOCTOR: <sup>one</sup> And ~~a~~ midget?/  
 MS LITEFOOT  
 with LEELA'S  
 flank

Yes,  
LITEFOOT: / By Jove, Doctor,  
 Now how on earth did  
 you deduce that one of my attackers  
 was a midget?/

(10) 2 A  
 2s DR./LEELA

THE DOCTOR: Elenentary, my dear  
 Litefoot. He ~~arrived~~ <sup>came</sup> in ~~your~~ <sup>the</sup> laundry  
 basket and let the others in.

LEELA: The same creature that  ~~fought with.~~ <sup>attacked me.</sup>  
 Tighten to CU  
 DR.



(THE DOCTOR  
STARES AT  
HIM WIDE-EYED)

(11) 5 A THE DOCTOR: <sup>Yes.</sup> The Peking Homunculus!/  
a/b MS Litefoot/Leela's Park

(12) 2 A LITEFOOT: Who?/  
a/b CU DR.

(13) 3 A THE DOCTOR: <sup>Yes</sup> The time of manufacture,  
the disappearance - ~~everything~~ fits./  
MCU LEELA <sup>it all</sup>

LEELA: Doctor, what is the Peking-

(14) 2 A THE DOCTOR: Homunculous./  
a/b Par DR. It was made in Peking a gift,  
across LEELA presented to the Commissioner of the  
Icelandic Alliance. In  
the Ice Age ~~around~~ the year five  
thousand - / <sup>about</sup>

(15) 5 A  
C, 2s LITEFOOT/  
LEELA

LITEFOOT: Preposterous!

LEELA: Ssssh! Go on, Doctor.

(THE DOCTOR  
GLARES AT  
LITEFOOT)

(16) 3 A  
Hold CU DR.  
coming fwd.

THE DOCTOR: ... The Peking Homunculus  
was a toy, a plaything for the  
Commissioner's children. It contained  
a series of magnetic fields operating  
OL A through printed circuits, a small  
computer. It had one organic component, the  
cerebral cortex of a pig. Anyway something went wrong. It  
almost caused World War Six./

(17) 5 A  
CU LITEFOOT



(18) 3 A LITEFOOT: What?/  
a/b CU DR.

THE DOCTOR: <sup>yes</sup> Somehow the pig part took over. <sup>3</sup> ~~Dr~~ Weng-Chiang has brought the Peking Homunculus back through time... ~~and~~ he could have done because it disappeared completely. It was never found./

(19) 5 A  
Low 3s LITEFOOT/  
LEELA/DR'S flank.

(LITEFOOT REFILLS  
HIS GLASS)

(20) 3 A LITEFOOT: 'Pon ny san! I might have had a bang on the head but this is a dashed queer story. Time travel?/  
MCU DR.

(21) 2 A THE DOCTOR: Unsuccessful time travel, Professor. Findecker's discovery of the double-nexus particle sent human science ~~into~~ <sup>up</sup> a technological cul de sac./  
Low 2s LITEFOOT/  
LEELA

LITEFOOT: (TO LEELA) Are you following this?

(22) 3 A LEELA: Not a word./  
CU DR.

THE DOCTOR: This pig thing is still alive. It needs an operator, of course, but the mental feedback is so intense that ~~somehow~~ swinish instinct becomes dominant. It hates humanity and revels in carnage.

REC BREAK

MUSIC  
M39 1'55"  
Take 3







(DIFFICULT TO  
DISCERN THE  
SPEAKER. NO  
HEADS ARE RAISED)

(170) 3 C  
Low MCU GREEL

HO: It was... <sup>we did not</sup> ~~it was~~...

(171) 2 B  
2s GREEL/HO

GREEL: The bag, you cow-brained  
oaf!

(172) 3 C  
a.b.

HO: It was left behind, Grent  
Lord.

GREEL: What? What?

(HE STAMPS  
FORWARD, KICKING  
AT THEM.)

(173) 2 B  
a.b. with GREEL's  
flank coming into  
right f/g.

THEY SPRAWL ASIDE.  
LEE ROLLS ON TO  
HIS BACK, TRYING  
TO SHIELD HIS FACE  
AGAINST THE KICKS.  
GREEL STARES  
DOWN AT HIM)

Lee!

Lee! I told you to take it out to the  
carriage ... I ordered you to ...

(174) 3 C  
CS Pill being  
produced pan up to  
CU GREEL

(LEE COWERS SUBMISSIVELY. GREEL TAKES  
A SMALL JEWELLED BOX FROM HIS POCKET &  
FLIPS IT OPEN)

So ... you know the penalty for failing me.  
Up... Take the sting of the scorpion. <sup>Music</sup> <sup>Song</sup>

(175) 2 B  
BCU LEE'S reaction  
with pill in f/g see  
him take it

(HE HOLDS OUT THE BOX. LEE HESITATES.  
HE STARES AROUND. NOBODY MOVES.)

(176) 3 c (INSERT)  
CU SIN

THE DUMMY'S HEAD HAS TURNED. ONE COULD  
SWEAR ITS SMILE HAS WIDENED A FRACTION.

(177) <sup>cu Greel</sup> 2 B  
CS LEE &  
widen to MS as  
he collapses

LEE'S SHOULDERS SAG. HE TAKES A PILL FROM  
THE BOX AND PLACES IT IN HIS MOUTH.

ALMOST IMMEDIATELY HIS BODY CONVULSES  
IN A DEATH AGONY. HE GIVES A CHOKED  
CRY & STAGGERS FORWARD ONE STEP BEFORE  
COLLAPSING AT GREEL'S FEET.)

REC BREAK

19.51.05 <sup>shot</sup> 176

next shot on Sin <sup>laughing</sup> <sup>Music</sup> <sup>END</sup>



TABLE MOVED TO RIGHT5. INT. DINING ROOM. NIGHT. 3A A1 2C

(23 )                      2      C                      / (THE DOCTOR  
CS Label pull                      SMOOTHES THE  
out to low 3s                      LAUNDRY LABEL  
LEELA/LITEFOOT                      ON THE TABLE)  
xing/DR.

THE DOCTOR:      Rundall                      Buildings...

LITEFOOT:      What?

THE DOCTOR:      Your laundry. Do you  
know the place?

LITEFOOT:      I've heard of it. Well,  
everyone has - the centre of one  
of the most noxious and evil rookeries  
in the East End.

THE DOCTOR:      And where<sup>exactly</sup> is this  
disreputable quarter?

( 24 )                      3      A                      LITEFOOT:      It lies between Whitechapel  
and St. George's-in-the-East. A  
place of ~~squalor~~ vice and squalor.  
Overdue for clearance in my opinion.  
Low MCU DR.

THE DOCTOR:      It might be cleared  
very quickly.

LITEFOOT:      What do you mean?

(25 )                      2      C                      THE DOCTOR:      Weng-Chiang is ~~like a monkey~~  
playing with matches in a powder magazine.  
~~A scientific ignoramus who doesn't appreciate~~  
the nature of zygm energy.

(26 )                      3      A                      LITEFOOT:      Zygm energy?  
a/b.

(27 )                      2      C                      THE DOCTOR:      Yes, the power source of the Time  
Cabinet is a zygm beam. At the moment it's  
like a piece of elastic fully stretched. If  
he tampers with it - /

3s LEELA/LITE  
FOOT/DR.                      LEELA:      Then he must be stopped, Doctor; Do  
you think he has gone to this laundry?



As DR. goes  
Crab left to  
deep shot  
LITEFOOT left  
f/g DR. at  
door with  
LEELA coming  
to centre.

Well,  
THE DOCTOR: There's only one way  
to find out. Litefoot you stay here.  
*Come on.*

LITEFOOT: Doctor, you can't  
take a young woman  
into that foulness! At this hour of  
night she'll witness the  
vilest scenes of depravity and  
degradation.

(28)

*CU DR. See  
him exit &  
LEELA follow.*

THE DOCTOR: Nothing as vile as Weng-  
Chiang himself. Professor.

MUSIC M40

STING Take

(HE AND LEELA  
HEAD FOR THE DOOR)

(13")

REC BREAK

*through to  
cellar  
fade under  
Jago's speech.*



(230 ) 5 B 6. INT. CELLAR. NIGHT. A1 2B 5B 1C SM

Low W/S cellar  
as JAGO walks fwd  
track in to MCU

(JAGO IS  
WALKING AROUND,  
SIZING THINGS  
UP)

*Sound*  
*Cuppling*  
*drain?*  
*sewer noise*

*Jack it*  
*unbultored*  
*Camel head*  
*Henry think taste*  
JAGO: Think large, Jago - ~~this~~  
~~could be stupendous!~~ A shilling a  
head, I must be ~~capable~~ A guinea a head.  
Conducted tours round the lair of  
the phantom! ~~Yes~~ - I'll lead them my-  
self and modestly mention ~~the part~~ I played  
in the affair. The ladies will swoon  
in my arms..Oh, it's a beauty, it's a  
winner I'll go bail!...I'll ~~get~~ all *use*  
this junk cleared out and call the *in R*  
Electric Lighting Company in... *ha*

(MOVING THE  
JUNK HE UNCOVERS  
THE CARPET BAG.

(231 ) 2 B  
CS carpet bag

HE STARES  
AT IT WONDERINGLY)

*What the dickens... name of heaven*

(HE STOOPS  
AND OPENS  
THE BAG, STARTS  
EXAMINING IT'S  
CONTENTS.

(232 ) 5 B  
a.b. hold him  
as he rises with bag.

THESE ARE  
MOSTLY VALVES  
AND CONDENSERS  
FROM GREEL'S  
PATENT LIQUIDISER  
AND JAGO QUICKLY  
REALISES THEY  
ARE BEYOND HIS COMPETENCE.



pan L & hold him  
as he goes.

WHILE JAGO IS  
STILL FROWNINGLY  
CONSIDERING THE  
BITS OF APPARATUS  
THERE IS A CLATTER  
FROM THE CHAMBER  
BELOW, AS THOUGH  
SOMETHING HAS  
FALLEN, AND HE  
CASTS AN UNEASY  
GLANCE OVER HIS  
SHOULDER.

HE RE-PACKS THE  
BAG, CLOSES IT  
AND CARRIES  
IT FROM THE CELLAR.

WE CLOSE ON THE  
HATCH. THERE IS A  
DRAGGING NOISE FROM  
BELOW AND THEN  
LABORED, PAINFUL  
BREATHING.

A YELLOW, LONG-  
NAILED HAND COMES  
FROM THE HATCH  
AND SCRABBLES  
FEEBLY FOR A GRIP)

Take 1  
MURC M4  
with  
appearance  
of hand  
run to  
stealthily  
low key for  
next scene.

(233 ) 1 C  
H/S CHANG's  
hand come through

REC BREAK



Music 10. control

20.29.55

(15")

T2 20.30.25

(50")? ~~position~~ Tom's

7. INT. SHED. NIGHT.

4B F/R

? ident T2?

T2 20.33.40

(55") NVA-

(29 )

4

B

~~Pan up from~~  
~~laundry basket to~~CS skylight & see  
DR. & LEELA  
enter.SOUND~~(DISTANTLY GRIES,~~  
~~SCREAMS AND~~  
~~SNATCHES OF~~  
~~SONG FROM DRUNKEN~~  
~~DENIZEN~~Sound take 1  
Dub screams  
& songs better~~WE PAN UP A~~  
~~STICK OF LAUNDRY~~  
~~BASKETS TO A~~  
~~SOLITARY, GRIME-~~  
~~ENCRUSTED SKYLIGHT.~~~~THERE IS A~~  
~~CRACK AS IT'S~~  
~~CATCH BREAKS.~~  
~~THEN THE DOCTOR~~  
~~LIFTS BACK THE~~  
~~SKYLIGHT AND~~  
~~SLITHERS DOWN ON~~  
~~TO THE BASKETS.~~

PAUS

~~AS HE REACHES~~  
~~THE GROUND LEELA~~  
~~FOLLOWS)~~5 nextREC BREAKMusic  
ends

with

Dr's fall



FIREPLACE FLAT SETClock noise8. INT. DINING ROOM. NIGHT. cl 5A

( 30 )

5

A

MS LITEFOOT at  
fireplace. Pan  
him Right across  
table to door.

/(LITEFOOT TIDYING  
UP. HE IS  
COLLECTING FRAGMENTS  
OF A BROKEN FIGURINE  
WHEN THE HAND-  
PULLED DOOR  
BELL JANGLES.

Sound  
Doorbell  
jangle

HE LOOKS AT  
THE CLOCK  
IN SOME SURPRISE  
AND GOES OUT)

2 next



EP 5

Shot 31 T# 20.36.35 NA - door closed  
Retake (T2) 31 20.38.25

R/H D/DOOR OPEN FOR 4C

CLOCK:  
DISTANT STREET  
4C 2D/E D1 NOISE

(31) 2 D 9. INT. PORCH. NIGHT.  
Low 2s LITEFOOT/JAGO  
at ext. door.

(LITEFOOT OPENS  
THE DOOR. HE IS  
STILL HOLDING  
A DUSTPAN AND  
BRUSH.

Shot 35 -  
Jago better out!  
20.39.53 -

(31A) 2 PAUSE for 4C to get  
into position

JAGO PUSHES  
PAST HIM AND  
PUTS DOWN THE BAG

Shots 31A-37ad  
Retake 31A -  
ed 37

(32) 4 C  
2s JAGO coming fwd/LITEFOOT

Thank you.

JAGO: / Tell your employer that Mr.  
Jago wishes to see him urgently.

LITEFOOT: What?

Your employer,

JAGO: / Professor Litefoot! Chop chop,  
nan. Hurry.

(33) 2 F  
Low 2s fav. JAGO/LITE.

LITEFOOT: May I ask who you are? /

(34) 4 C  
a.b. 2s

JAGO: Confound your insolence. Just  
announce me! /

(35) 2 F  
a.b. 2s

LITEFOOT: Consider yourself announced,  
sir. I'm Litefoot. /

(36) 4 C  
MCU LITEFOOT

JAGO: Ah, dash my optics! I should've  
realised - that brow, those hands!  
England's peerless, premier professor  
of pathology. (DOFFS HIS HAT, BOWS)  
Henry Gordon Jago, sir, at your ser-  
vice. /



EP 5

LITEFOOT: Mr. Jago..(TIGHT) Just  
tell me what this is about?

JAGO: The Doctor. And this bag.

LITEFOOT: What?

(37) 2 E  
MCU JAGO

JAGO: Shall we go inside?

See them go L &  
LITEFOOT taking stick

(TAPS HIS NOSE  
AND WINKS  
CONFIDENTIALLY)

REC BREAK



20.44.45 cut after 20"  
(T2) 20.45.25 All scene (2'10")  
19 -

14.

FIREPLACE STRUCK

(38)

1

B

11. INT. DINING ROOM

NIGHT

1B 5A A1

Low 2s JAGO & LITEFOOT  
coming fwd.

JAGO: Found this in my cellar. Thought the Doctor would be interested. Might have something to do with these Chinese.

I had thought of communicating directly with Scotland Yard where, as you know, he is held in the highest esteem -

LITEFOOT: The Doctor is?

JAGO: Why of course! It's my opinion he cracks half their cases and lets them take the credit. Don't you agree?

(39)

5

A

2s JAGO/LITEFOOT

Hold JAGO's movement  
to window with LITE.  
R. fgd & return

LITEFOOT: I've no idea./

JAGO: Stands to reason. They're policemen and we all know...I mean solid sterling fellows but their buttons are the brightest thing about 'em, eh? Now the Doctor is a proper detective. ~~Anyone can see that real~~

LITEFOOT: He's certainly...very active. How did you learn of my connection with him, Mr. Jago?

JAGO: I enquired at the local station and they ~~said he'd been seen with you~~ *together*. The most formidable combination in the annals of criminology, sir! It's a great honour to be associated with you in this devilish affair./

(40)

1

B

MCU LITEFOOT

Pan down to bag  
as he opens it.

LITEFOOT: Oh - yes. Thank you. Well, I'm sure the Doctor will be very interested in these..these things. Unfortunately, he isn't here at present

(41)

5

A

Low 2s JAGO/LITEFOOT



JAGO: I know, I know. The sleuth that never rests, eh?

LITEFOOT: He did remark that sleep is for tortoises.

I shall treasure  
that exceedingly  
apt aphorism

JAGO: Splendid! An unforgettable apophthegn, Professor, reflecting his forcible personability. I must say in our brief acquaintance I've become greatly devoted to the man. Devoted...

(LITEFOOT IS  
PUZZLING OVER  
THE CONTENTS OF THE BAG)

Track in to tighter  
2s

LITEFOOT: Your sentiments do you credit, Mr. Jago. I'm sure the Doctor would be very gratified by them.

JAGO: Well, when I warn to a fellow I'll stand by him through thick and thin. That's what built the Empire, eh?

LITEFOOT: (VAGUE) What?

(42) 1 B  
C. 2s JAGO/LITEFOOT

JAGO: British loyalty and courage. Steadfast in the face of the foe, eh?/

LITEFOOT: Absolutely. You know I can't for the life of me discern what purpose these articles might serve!

JAGO: Queer lot of paraffinelly. I thought the same myself.

(43) 5 A  
MCU JAGO

LITEFOOT: And you think ~~it's been~~ <sup>they've been</sup> set aside by Weng-Chiang...this murderous lunatic the Doctor is now hunting?

C-2s Jago/Li. - 20 -



EP 5

10.10.20

JAGO: It's certainly nothing to do with the theatre, Professor, of that I'm sure. The bag was amongst a pile of our junk.

(LITEFOOT SCRATCHES HIS MOUSTACHE)/

(44) 1 B  
Low frontal 2s  
seeing bag fgd.

LITEFOOT: In that case, Mr. Jago, is it not possible that someone... plans to return for it? *then a take*

10.10.32

JAGO: Ah - good point! We must ~~mention that~~ to the Doctor.  
*tell*

LITEFOOT: Or take a hand ourselves.

JAGO: What?

LITEFOOT: The Doctor isn't here. If you and I keep a discreet watch on the theatre, we might get the chance to nab this fellow should he return.

JAGO: You're suggesting a per-noctation, Professor? Unfortunately, alas, the nocturnal vapours are *very* ~~extremely~~ bad for my chest.

LITEFOOT: Oh, come on, nan! You can wrap up - I'll lend you some extra clothing. Now you write a note for the Doctor. You'll find pen & paper in that ~~desk~~ I'll look you out a cape.

(45) 5 A  
MS JAGO

JAGO: (FAINT) Very kind, I'm sure.

(LITEFOOT PICKS UP A WALKING STICK THAT IS MORE LIKE A CUDGEL)

(46) 1 B  
MCU LITEFOOT

*ab Track after*

*Li.*

LITEFOOT: We might be lucky, Mr. Jago. And if we are I've a few lumps to repay!

*Musre M42  
Stealthy Take 7*

*1'24"*



More contd

(47) 3 D 10. INT. SHED. NIGHT. 3D FR

CS lock, pan up  
to C. 2s DR/LEELA  
See DR push under  
paper

*Pieces of paper pushed through*  
(THE DOCTOR  
WORKING ON AN  
INNER DOOR. THE  
LOCK IS STIFF.  
HE TURNS IT WITH  
DIFFICULTY)

*there's a key on the other side*  
THE DOCTOR: Thick with rust...

*Give me a piece of paper*  
(THE DOOR CREAKS  
AS HE PUSHES IT  
OPEN.

SOUND

CUT AWAY SHOT

(48) 3 D  
CS paper coming  
thro - pan up to  
see key fall

LEELA TENSES.  
THEY STARE INTO  
BLACKNESS)

(49) 3 D  
a.b.  
crab R to see  
thro door & let  
them go L.

REC BREAK



(50) 4 B 11A. INT. PASSAGE NIGHT 4B D2

Low 2s with fgd.

DR./LEELA entering from R.  
Track in and see them go  
thro door.

2 next



Music  
contd

3E/F 2D/E 4D B2 D2

(51) 2 E 12. INT. DORMITORY. NIGHT.

low 2s across beds  
DR/LEELA coming fwd  
to bowl fgd.

(EMPTY PAILLASSES ON  
MATS, SCR EMBED BY  
BAMBOO AND SACKING.  
LEELA AND THE DOCTOR  
MOVE THROUGH THE  
SCREENS)

LEELA: That smell....like decaying fruit.

THE DOCTOR: Papaver somniferum.

LEELA: What?

(52) 3 E  
CS DR coming thro  
curtains, widen as  
he comes fwd & let  
him go R.

THE DOCTOR: Pipe of poppy. Opium. It's  
a narcotic drug. They've found another  
warren but Weng-Chiang will show his hand again.

LEELA: More girls?

(53) 2 D  
MS DR. & LEELA  
coming fwd to cam.

(THE DOCTOR NODS  
SOMBRELY)

THE DOCTOR: He knows something - but  
not enough - about orthomolecular  
proteinoids. He'll try to build his  
body levels before using the zygma  
beam. Yes, he's ~~got~~ to kill again  
tonight... But where?

(54) 4 D  
Deep shot LEELA/CHANG bgd/  
DR.

STING

CHANG: At the House of the Dragon,  
Doctor.

(55) 3 F  
C. 2s DR./LEELA  
as they turn

Music  
FINIS



EP 5

- 26 -

(THEY SPIN. CHANG IS  
A SHRUNKEN FIGURE  
CONCEALED IN A BIG  
CHAIR, INVISIBLE UNTIL  
HE MOVES TO TAKE  
ANOTHER LAUGUID INHALATION  
FROM HIS STICK-LIKE  
OPIUM PIPE. HIS CLOTHING  
IS RIPPED AND BLOOD-  
SOAKED)

THE DOCTOR: Good evening, Mr. Chang.  
We thought you had gone to join your ancestors./

(56) 2 D  
MS CHANG on bed  
~~REG PAUSE~~ LAT

(57) 3 F  
2s DR/LEELA coming  
fwd - pull back to  
3s CHANG/DR./LEELA

CHANG: Not yet... not quite.

LEELA: *was leg*  
LEELA REACTS

(58) 2 D LEFT  
MS CHANG with  
LEELA's flank

CHANG: A singular sight, I fear./

CHANG: It is too late  
Doctor. And I feel no pain. The  
opium....

LEELA: How did you get away?

CHANG: *When*  
The rat took my leg. I regained  
consciousness in a ...charnel  
house...  
putrefying human remains...

(59) 3 F  
MCU DR.

THE DOCTOR: Yes, rats don't keep a *very*  
hygienic larder./

(60) 2 D  
MCU CHANG

CHANG: I lay there, Doctor, and  
cursed Weng-chiang, my benefactor who  
had brought me to that fatg. (conts...)

- 26 -



CHANG: (cont) Hatred of him gave me the strength to drag myself away... the rat had gone. I came here to destroy the false god.... The last act of the Great Chang....

(61) 3 F  
2s DR/LEELA  
Hold her kneel

LEELA: *You should have done that*  
Why did you not do it before?

(62) 2 D  
MCU CHANG

CHANG: I believed in him. For so many years I believed. *within*

(63) 3 a.b.

(64) 2 a.b. *Single DR.* DR: It was a good act, Chang. face.

CHANG: Until he shamed me. I lost the whole theatre saw my failure..

(65) 3 F  
A.B. *then*  
As DR kneels  
widen to 3s CHANG/  
DR/LEELA

THE DOCTOR: Tell me about the House of the Dragon.

(65A)

2

*cu Chang I,*

CHANG: Next month the Great Chang would have performed before the Queen Empress....Buckingham Palace... the son of a peasant -

The house of the Dragon, Chang.

THE DOCTOR: Where is it?

(65B)

3

*cu DR.*

(CHANG FOCUSES WITH DIFFICULTY)

CHANG: It is his fortress, prepared over many months by the Tong...Beware the eye of the dragon, Doctor....

(HE CLOSES HIS EYES.  
THE DOCTOR SHAKES HIM)

(66) 2 D  
CU CHANG

THE DOCTOR: Li-H'sen!

*Come on, come on*  
*Where is it?*

CHANG: Soon I shall join my ancestors...

*M43*  
*Take 4*

*1'08"*

*MUSIC START*

Music could

THE DOCTOR:  
house?

Where's this

CHANG: Already I can see them. They walk to greet me from the Palace of Jade. They are smiling and carry gifts of fruit and flowers.... Now I cross the golden bridge of the gods....

(67) 3 F

3s a.b. tighten to  
C. 2s CHANG/DR.

L. H/a the house

THE DOCTOR: ~~The address, nan!~~  
street?(electronic  
cremp)(CHANG LOOKS UP AT  
HIM, TRIES TO SPEAK,  
CHOKES INCOHERENTLY)

(67A) 2

What?

CHANG: B...b...Pan CHANG as he  
falls fwd, see  
DR's boots.

C. Chang

(CHANG MAKES A LAST  
EFFORT. NO VOICE.  
HE CLUTCHES THE  
DOCTOR'S FOOT AND  
THEN SLUMPS BACK.  
DEAD. THE DOCTOR  
RISES AND LOOKS AT  
LEELA)Pan up to DR & widen  
as he rises to  
2s DR/LEELA

(67B) 3

CS - out of 3-shot

DOCTOR: Boot, shoe, spat, ~~floor, button.~~LEELA: EarthTHE DOCTOR: He's left us with a  
Chinese puzzle, ~~Let's go...~~

come a.

See them go L bgd.

Micro

REC BREAK

chump to ~~the~~ ~~with~~  
with big crash.  
end at beginning  
of dialogue



WIND BELLS

Shot 178 19.55.48 = 3"

13. INT. DRAGON ROOM. NIGHT. 5C 2B 1A B1

(178) 2 B Low W/S GREEL  
at top of steps with  
Dragon on L. (MARKS IN SCENE (11) 19.58.00  
Shots  
179-182 (1'06")  
SIN SLUMPED  
AS BEFORE. HO AND  
FELLOW MINIONS CREEP  
IN AND PROSTRATE  
THEMSELVES BEFORE GREEL.

*Ree Break*

(179) 1 A High W/S with  
GREEL on Right &  
group coming  
fwd. GREEL: Well - where is it?  
*Ho*  
*not there Lord - its gone*

(180) 2 B a.b. Pan HO: Bag ~~gone~~ *gone*.  
Greel to 2s HO/  
GREEL GREEL: Gone?  
Let GREEL exit  
frame left.

HO: We look all places. Bag not  
there, Lord.

(GREEL  
SCOLD, RESTRAINS  
HIMSELF, STAMPS  
ACROSS THE ROOM IN  
A FUMING RAGE)

(181) 5 C MCU GREEL  
coming fwd. &  
seeing window  
glazing bar as  
he looks down  
(to left)  
See HO come  
with C 2s HO/  
GREEL GREEL: You incompetent lice! You  
crawling, mindless dogs! That bag  
contains the key to the Time Cabinet, *must have it*  
do you understand? If I have to ~~take~~ *see* this  
accursed city apart stone by stone....

(HE STOPS. DISTRACTED  
BY THE VIEW FROM THE  
WINDOW. HE STARES  
DOWN)

*Ho,*  
Were you followed ~~here~~ *here?*

HO: Followed, Lord?

GREEL POINTS OUT

TELECINE 2:Ext. Street. Night.

Looking down from the window: Across the street, rather obviously lurking under a gas lamp and staring towards the house, are LITEFOOT and JAGO (double)

*Those two*  
GREEL: (V.O.) They must have been watching the theatre. That means they ~~found~~ the bag. ~~Those two...~~  
*have*

END TELECINE 2.



EP 5

- 32 -

14. INT. DRAGON ROOM. NIGHT. B1 2B

(182) 2 B (BACK) / (THE CHINESE ARE GATHERED  
 Low 2s GREEL/ ROUND GREEL, LOOKING  
 HO DOWN. HE TURNS)

GREEL: Bring them to me!

See group exit  
 frame to left.

(THE CHINESE HURRY OUT)

REC BREAK

MUSIC  
STARTS

M44  
Take 1

1'05"  
plus

- 32 -

*Musical  
Coutel*

(68) 2 H 15. EXT. WALL. NIGHT. 2H B4

Low W/S seeing  
LITEFOOT & JAGO  
coming from R.

LITEFOOT: This is their hideaway, no doubt  
about it.

JAGO: Yes. It's unfortunate there  
were too many of them for us to tackle,  
eh, Professor? I was itching for a  
scrap.

LITEFOOT: Question is, Mr. Jago,  
what now?

Crab R to frontal  
2s

*Decorate the  
mahogany I know*

JAGO: Ah, yes, indeed. What now?  
Well, we could adjourn for liquid refreshment.  
a little ~~spit~~ <sup>hostelry</sup> not far from here -

LITEFOOT: I think one of us should  
stay here on watch while the other  
returns for the Doctor.

JAGO: Good. I'll be as quick as  
I can -

LITEFOOT: (STARING) Too late, old  
man.

Pull out to W/S  
with Chinese  
entering L & R fgd.

JAGO: Eh?

(HE TURNS. SEES THE  
RING OF CHINESE MOVING  
OUT OF THE DARKNESS)

Oh, corks.....

LITEFOOT: Backs to the wall.

*INSERT STOP*

(68A)

*Coolies  
approaching*



(HE RAISES HIS STICK  
AND WAITS FOR THE  
ATTACK. JAGO LIFTS  
HIS FISTS)

*Musie  
contel*

JAGO: Keep off, you lot! I warn you  
I'm a tiger when my dander's up...

REC BREAK

*Cut away shot*  
(68A) *Coolies approaching*

MUSIC  
 First under  
 66.  
 Speech can move

shot 183 = 20.01.58

shot 183 T2 20.03.00 (15")

(183) 5 D 17. INT. DRAGON ROOM. NIGHT. 5D FR 3C B1  
 2B 1A

V L S

LITEFOOT & JAGO  
 dragged from L f/s  
 seeing length of  
 Dragon Room as  
 they round  
 bench.

(LITEFOOT AND JAGO,  
 BRUISED AND BEDRAGGLED,  
 STAND, WATCHED BY THE  
 CHINESE, AS GREEL  
 LIMPS TOWARDS THEM. HIS  
 DEFORMITIES ARE BECOMING  
 MANIFEST AGAIN)

Rec Break

shot 184 20.04.18 (20")

(184) 3 C  
 POV Track in  
 to 2s SIN/GREEL

GREEL: So! You choose to pry on  
 the House of the Dragon. Unwise. Very  
 unwise. You will suffer for it.

(185) 1 A  
 Low group  
 LI/JAGO/GREEL

LITEFOOT: You're mistaken. You'll  
 be the sufferer ~~once~~ the police get  
 here. when

(186) 3 C  
 Low 2s SIN/  
 GREEL

GREEL: The police? Do you hear  
 that, Mr. Sin? They take me for a  
 simpleton.

(187) 2 B  
 MCU JAGO

JAGO: Oh, they'll be here, don't  
 you worry! They're not far behind us.

(188) 3 C  
 Widen as  
 GREEL comes  
 fwd to LITE  
 FOOT

GREEL: You told them where you were  
 coming?

LITEFOOT: Of course. We're not  
 completely without sense.

shot 188 (T2) 20.07.40

" 188 (T3) 20.11.33 NG. Cataph  
 10"

" 188 (T4) 20.11.52

To end  
 scene



(GREEL SMASHES HIM  
IN THE FACE. LITEFOOT  
STAGGERS)

GREEL: Lies!

*Stupid lies*  
You did not know  
where you were coming. You followed  
my men here from the theatre!/  
*r*

(189)

2

B

Low 3s LITE/  
JAGO/GREEL

LITEFOOT: If that's what you choose  
to believe -

Tighten 3s  
as GREEL steps  
up

GREEL: Why were you waiting at the  
theatre? (SEIZING JAGO) Answer me!  
Why?

JAGO: Wh-why were we waiting at the  
theatre, Litefoot?

LITEFOOT: I refuse to answer.

JAGO: (TO GREEL) There, you see. He  
refuses to answer.

LITEFOOT  
moves Left

LITEFOOT: You can do as ~~you wish~~  
without. *as you wish*

JAGO: Oh, steady on!

GREEL: Then I will tell you. ~~You~~  
~~were waiting.....~~

Tighten to  
C 2s  
JAGO/GREEL

(TIGHTENING HIS GRIP)

JAGO: I say! Have a care...

*You were waiting*  
GREEL: To see who came....

(TIGHTENING AGAIN)

JAGO: You don't know your own strength....

GREEL: To collect the bag!

(TIGHTENING. JAGO'S  
KNEES BUCKLE)

JAGO: You're choking me... to death!

GREEL: Exactly....

(HE CONTINUES SQUEEZING.  
ON THE DUMMY WATCHING)

(190)	1	A 5	Where is the bag now? What have you done with it?
		C 2s LITE/ JAGO far	

LITEFOOT: Let him go!

GREEL: The bag! Tell me....

LITEFOOT: It's at my house! For pity's sake, release him!

(191)	2	B	(GREEL DROPS JAGO AND MOVES AWAY. / LITEFOOT BENDS OVER HIM IN CONCERN)
		a.b. C 2s JAGO/ GREEL Pan down & widen to 2s as LITE bends over JAGO	

(192)	3	C	<u>GREEL</u> : / You will die later. Slowly. It will give pleasure to my.... wolves. /
		CU GREEL	

(193)	2	B	<u>LITEFOOT</u> : You filthy bounder! /
		a.b.	

(194)	3	C	<u>GREEL</u> : In the meantime, put them With the other prisoners. /
		a.b.	

(195)	2	B	THE CHINESE GRAB JAGO AND LITEFOOT AND DRAG THEM AWAY.
		a.b. Widen as COOLIES step in & pan group away to left.	

↑  
M45  
Take 1  
more  
STRING 15"



TABLE MOVED TO LEFT

(69) 2 A LEFT 16. INT. DINING ROOM NIGHT 2A 5A A1

CS door over bag,  
pull out to M. 2s  
LEELA/DR. entering

THE DOCTOR READING A NOTE

*finish music*  
*(calling)*  
*(Litefoot! Litefoot!)*

DOCTOR: 'My dear Doctor, Contained in this capacious carpet-bag which I discovered inadvertantly in the cellar, is a collection of numerous sundry items of baffling meaning. The Professor and I are keeping obversation on the theatre and shortly hope to report to you the whereabouts of the mysterious Weng-Chiang.

Your fellow detective,

H.G.J.'

LEELA: What does that mean?

DOCTOR: It means they're in trouble.

(70) 5 A  
CS pendant -  
elevate to C. 2s  
LEELA/DR.

HE PULLS OUT THE SAUCER PENDANT  
AND STARES AT IT INCREDULOUSLY

DOCTOR: Eureka!

*cup pendant*

*Music M46*  
*Take 2*  
*5"*

EP 5

- 39 -

LEELA: Eureka?*Music  
Funch*THE DOCTOR: Do you know what this is, Leela?LEELA: You ask me so that you can tell me.THE DOCTOR: The trionic lattice for that cabinet (POINTS TO EMPTY SPOT) - an integral component! It's impossible to open without it.LEELA: You mean it is a key?THE DOCTOR: *Yes.* ~~Exactly.~~ He's not merely a scientific fool, he's an absent-minded one.(71) 2 A  
C. 2s LEELA/DR.LEELA: Perhaps he has another eureka.THE DOCTOR: Eh?...Eureka is Greek for this bath is too hot. No,

there can never be another of this combination, Leela.

*That means he has*  
LEELA: ~~In that case he will return to~~  
*Someb* the theatre!

(THE DOCTOR NODS)

As LEELA goes U/S  
crab R to deep  
2s DR/LEELA~~Let's go!~~ *Come on*THE DOCTOR: Hold *it*.

- 39 -



EP 5

- 40 -

But

LEELA: / Mr. Jago and the Professor  
are our friends. You must help  
them, Doctor. You know what will  
happen if Weng-Chiang finds them!

THE DOCTOR: Yes. *I do.*

LEELA: Well?

(72) 5 A  
Low MS DR.

(THE DOCTOR INDICATES  
THE EMBERS IN THE  
FIREPLACE)

THE DOCTOR: Litefoot likes a good  
fire. He's been out of this house  
a long time, Leela, and we just can't  
rush around all over London looking for them.

2 next

*Cutaway*

*H/S fire*

*80% cut at beginning of  
recording*

*2114*

- 40 -

EP 5

- 41 -

(73) 2 A Pull back & pan R  
 letting DR exit R  
 to MS LEELA  
 O/S 2s LEELA/DR  
 Xing to L.  
 Track after  
 LEELA to sideboard

THE DOCTOR: Much ~~easier~~ <sup>better</sup> just to wait  
 for to come here.  
 Weng-Chiang

LEELA: ~~Weng-Chiang?~~ We know he  
 already has the cabinet.

THE DOCTOR: But he still doesn't have  
 the key. (PATS POCKET) Always anticipate  
 your enemy's next move, my girl.  
*Stay one step ahead of your enemies*

(74) 5 A *the key is missing*  
 MS DR. at ~~fireplace~~  
*desk*

LEELA: Ah...You mean when he finds  
~~it has been taken from the theatre~~  
 and finds that Professor Litefoot and  
 Mr. Jago are keeping watch - he will force  
 them to tell him where it is!

THE DOCTOR: You're learning to think.  
 Excellent.

LEELA: You thought of all that at  
 once, Doctor?

(75) 2 A *well*  
 MS LEELA coming to *with knife*  
 head of table,  
 pull out to 2s DR/LEELA THE DOCTOR: ~~Almost at ease.~~ /  
 LEELA: Then I am sorry.

- 41 -



EP 5

- 42 -

THE DOCTOR: For what?LEELA: For thinking that, perhaps,  
you were afraid <sup>Dr.</sup> Where shall we  
lay our ambush? <sup>That's</sup>  
<sup>alright</sup>(76) 5 A  
low 2s DR/LEELA's flank  
MCUTHE DOCTOR: What?(77) 2 A  
MCU LEELA <sup>pan down</sup> sharpening knife  
LEELA: Ambush./ It is time we  
did battle with this underground  
crab, Doctor!

M47

Music start

REC BREAK

Take 5

10" ~~8"~~ add with

8" FEB

start of

next scene

END of TUESDAY

- 42 -

EP 5

(78) 4 E 19. INT. LOCK-UP. NIGHT. 4E 3G B3

CS 2 girls -  
pan up to low 2s  
JAGO/LITEFOOT

(TWO WOMEN LIE ON  
A BUNK BY THE WALL.  
LITEFOOT IS EXAMINING  
THEM)

JAGO: Are they dead?

(LITEFOOT SHAKES  
HIS HEAD)

*think.*  
LITEFOOT: Drugged, I'd ~~say~~. You  
know why they're here?

*then*  
JAGO: Poor creatures. ~~The dark one~~  
can't be a day over sixteen ...

LITEFOOT: He must send his ~~yellow~~ fiends to  
kidnap them off the streets.

JAGO: Oh, this is a nightmare!  
What can we do for them?

LITEFOOT: No more than we can do for  
ourselves. At least they'll die  
quickly.

JAGO: He must be the devil  
incarnate.

(79) 3 G  
Low 2s JAGO/LITEFOOT  
King to R

LITEFOOT: What unspeakable horror lies  
behind that mask, do you suppose?



EP 5

- 44 -

JAGO: He's not exactly a dolly masher with it, is he?

(LITEFOOT PACES.  
A BEAT)

LITEFOOT: Dammit, I don't see any way out of this, Jago! <sup>think</sup> we're done for.

pan up to window &  
back to 2s

JAGO: You're forgetting the Doctor, Professor.

LITEFOOT: There's no hope of him finding this place. How can he?

(80) 4 E  
CS JAGO

JAGO: The trained mind. <sup>4</sup> speck of mud here, a speck of paint there - clues that speak volumes to a <sup>great trained</sup> investigator like him. I'll wager he's on our tracks this very minute!

(LITEFOOT, IN HIS ROAMING,  
FINDS A PANEL IN THE WALL.  
HE OPENS IT TO REVEAL A  
DUMB WAITER)

LITEFOOT: I say, Jago! Look at this...

widen to  
low 2s LITE/JAGO

JAGO: What of it?

LITEFOOT: You see what it is? Its a dumb waiter.

JAGO: Of course I can see that; frankly, Professor, I'm not <sup>very</sup> fearfully peckish <sup>at the moment</sup> just now. I'm surprised you can think of food at a time like this./

(81) 3 G  
C. 2s fav. LITEFOOT/JAGO

- 44 -

EP 5

- 44a -

LITEFOOT: My dear man, I'm not thinking of food. I'm thinking that if we take ~~these~~ shelves out and squeeze ourselves in, we can make a surreptitious exit from this establishment via the dining room.

(82) 4 E  
2s a.b.

JAGO: By jiminey, you're right! We'll ~~outwit~~ <sup>these</sup> these blighters yet. (THEY ST RT REMOVING THE SHELVES)  
Oh, yes, they crossed swords with the wrong men when they picked on me... ~~the wayna when they decided to cross swords with me~~  
LITEFOOT: Right, Mr. Jago. After you.

JAGO: Those ropes don't look too sound, do they?

Tighten 2s

LITEFOOT: He that is down needs fear no fall.

JAGO: Eh?

LITEFOOT: A quotation. Bunyan.

JAGO: Very comforting.

(CAUTIOUSLY, HE SCRAMBLES INTO THE HATCH.  
LITEFOOT FOLLOWS AND SHUTS THE HATCH DOOR)

Tighten to hatch door Ouch! Professor - your elbow...

LITEFOOT: Sorry. Here we go..

JAGO: Right.

(83) 3 G (INTO SET)  
CS hatch, widen to low 2s JAGO/LITE emerging L.

LITEFOOT: (V.O.) Heave...And again...

(AD LIB A LITTLE MORE OF THIS. GRUNTS OF EXERTION. THE SQUEAK OF THE LITE GRADUALLY FADING)

They emerge from hatch

- 44a -

REC BREAK

Take 1

Music M48 42"



*Asson just three  
chefs for hotel  
MUSSE*

- 45 -

T1 20.15.27 cut after 30"

T2 20.16.47 cut after 28"

(196) 3 C 20A. INT. DRAGON ROOM. NIGHT. 3C 2B 3L

MS doorway with  
LITEFOOT/JAGO emerging  
crab L & pull out  
as they come down  
across dragon

T3 20.18.16

(THE DOORS OPEN.  
LITEFOOT AND JAGO TIPTOE  
IN. THEY STARE ROUND  
THE DESERTED ROOM)

(197) 2 B

C. 2s LITEFOOT/JAGO

JAGO: This isn't the dining room.

LITEFOOT: This isn't the way out,  
either.

(198) 3 C

a.b. See  
Chinese in bgd &  
pull out to see  
Chinese enter L & R fgd.

(THEY TURN BACK.  
FREEZE. BEHIND THEM  
TWO LARGE, MALEVOLENT-  
LOOKING CHINESE STAND  
WITH FOLDED ARMS -  
HATCHETS PROMINENT IN  
THEIR BELTS. JAGO AND  
LITEFOOT REACT IN  
RESIGNED FASHION)

REC BREAK

- 45 -

EP 5

- 45A -

Music

Beginning of Part 6 reprise

(84) 3 X  
 4 2s DR/LEELA  
 coming fwd

20. PORCH NIGHT

3X FR

LEELA: We should trap them in a  
 crossfire, Doctor, somewhere in the  
 open where they cannot find cover. *Finish*

(85) 5 A 20. cont'd DINING ROOM NIGHT 1B 2A 5A A1 C1  
 Low 2s DR/LEELA entering  
 Hold LEELA fwd to deep 2s  
 DR/LEELA.

THE DOCTOR: What sort of crossfire -  
 hazel nuts? Bread pellets?

LEELA: ~~But the Professor must have~~  
~~protection here.~~ In a house this size  
~~there will be weapons in fixed~~ *positions*  
 positions to defend the approaches.

*The Professor will fix  
 have weapons*

THE DOCTOR: I've brought you to the  
 wrong time. You'd have loved A  
 Agincourt.

(86) 2 A See DR. exit bgd.  
 pan her  
 Low MS LEELA/over table  
 to L.

(HE GOES TO THE DOOR  
 AND EXITS)



F/PLACE FLAT STRUCK

EP 5

- 46 -

*At night  
spread  
Music*

(87) 5 A  
CS hand, pan R to  
CU LEELA. See her move  
& finally widen as GREEL  
comes out & covers  
her face

LEELA IS ALONE  
BACK TO THE CURTAINS,  
SHE LOOKS THOUGHTFULLY  
AROUND THE ROOM. / A  
LONG-NAILED HAND  
HOLDING A PAD COMES  
FROM BETWEEN THE CURTAINS.  
THE HAND SNAKES ROUND AND  
PRESSES THE PAD OVER  
HER FACE. LEELA  
GASPS. GREEL DRAGS  
HER BACK INTO THE  
WINDOW ALCOVE.,

(88) 2 A  
C. 2s GREEL/LEELA  
struggling. Hold them  
as they move R.

(89) 5 A  
(as Leela pulls off mask)  
CS GREEL's face  
~~POV out of focus~~

SHE STRUGGLES  
DESPERATELY BUT THE  
CHLOROFORM SWIFTLY  
NUMBS HER SENSES.  
IN A LAST EFFORT  
SHE CLAWS AT HIS  
FACE. THE LEATHER  
MASK TEARS AWAY  
IN HER HAND.

SHE STARES UP WITH  
FEAR-WIDENED EYES.  
THE FACE OF GREEL  
IS A DISTORTED  
JUMBLE OF FEATURES -  
EYES, NOSE, MOUTH-  
COMPRESSED GRUESOMELY  
AND SET INTO A TEXTURE  
LIKE FRESH VEIL. IT IS  
A FACE FROM A PICASSO  
NIGHTMARE. LEELA STARES  
INTO IT ONLY FOR A SECOND  
BEFORE HER EYES CLOSE AND  
SHE SLUMPS UNCONSCIOUS.

(90) 1 B  
2s GREEL/fav. LEELA,  
pan down as she falls to  
see her held by HO  
See GREEL X L-R

GREEL, SLAVERING  
FROM HIS MALFORMED MOUTH,  
PASSES HER TO THE CHINESE  
BESIDE HIM.

(91) 2 A  
Low MS DR entering  
across table to 2s  
GREEL/DR.

*END OF  
BREAK PART 5**M49**13"**Take 2*

- 46 -

T/J slides S/Imposed over stock 35 mm film

- |    |   |     |  |
|----|---|-----|--|
| 1. | Doctor Who<br>TOM BAKER   | 8.  | Lighting<br>MIKE JEFFERIES                         |
| 2. | Leela<br>LOUISE JAMESON   |     | Sound<br>CLIVE GIFFORD                             |
| 3. | Li H'sen Chang<br>JOHN BENNETT                                    | 9.  | Visual Effects Designer<br>MICHEALJOHN HARRIS      |
|    | Weng-Chiang<br>MICHAEL SPICE                                      |     | Special Sound<br>DICK MILLS                        |
| 4. | Jago<br>CHRISTOPHER BENJAMIN                                      | 10. | Costume Designer<br>JOHN BLOOMFIELD                |
|    | Professor Litefoot<br>TREVOR BAXTER                               |     | Make-up Artist<br>HEATHER STEWART                  |
| 5. | Mr. Sin<br>DEEPP ROY  | 11. | Designer<br>ROGER MURRAY-LEACH                     |
|    | Lee<br>TONY THEN  | 12. | Producer<br>PHILIP HINCHCLIFFE                     |
|    | Ho<br>VINCENT WONG  | 13. | Directed by<br>DAVID MALONEY<br>BBC Copyright 1977 |
| 6. | Incidental Music<br>by DUDLEY SIMPSON                             |     |  |
|    | Title Music<br>by RON GRAINER and the<br>BBC RADIOPHONIC WORKSHOP |     |  |
| 7. | Title Sequence<br>by BERNARD LODGE                                |     |  |
|    | Production Assistant<br>ROS ANDERSON                              |     |  |
|    | Production Unit Manager<br>CHRIS D'OYLY-JOHN                      |     |  |



EP 5

F/PLACE FLAT STRUCK16  
- 46 -

- (87) 5 A  
CS hand, pan R to  
CU LEELA. See her move  
& finally widen as GREEL  
comes out & covers  
her face
- (88) 2 A  
C. 2s GREEL/LEELA  
struggling. Hold them  
as they move R.
- (89) 5 A  
(as Leela pulls off mask)  
CS GREEL's face  
~~POV out of focus~~
- (90) 1 B *As behind curtain*  
2s GREEL/fav. LEELA,  
pan down as she falls to  
see her held by HO  
See GREEL X L-R
- (91) 2 A  
Low MS DR entering  
across table to 2s  
GREEL/DR.

LEELA ~~IS ALONE~~  
BACKS TO THE CURTAINS,  
~~SHE LOOKS THOUGHTFULLY~~  
~~AROUND THE ROOM.~~ A  
LONG-NAILED HAND  
HOLDING A PAD COMES  
FROM BETWEEN THE CURTAINS.  
THE HAND SNAKES ROUND AND  
PRESSES THE PAD OVER  
HER FACE. LEELA  
GASPS. GREEL DRAGS  
HER BACK INTO THE  
WINDOW ALCOVE.

SHE STRUGGLES  
DESPERATELY BUT THE  
CHLOROFORM SWIFTLY  
NUMBS HER SENSES.  
IN A LAST EFFORT  
SHE CLAWS AT HIS  
FACE. THE LEATHER  
MASK TEARS AWAY  
IN HER HAND.

SHE STARES UP WITH  
FEAR-WIDENED EYES.  
THE FACE OF GREEL  
IS A DISTORTED  
JUMBLE OF FEATURES -  
EYES, NOSE, MOUTH -  
COMPRESSED GRUESOMELY  
AND SET INTO A TEXTURE  
LIKE FRESH VEAL. IT IS  
A FACE FROM A PICASSO  
NIGHTMARE. LEELA STARES  
INTO IT ONLY FOR A SECOND  
BEFORE HER EYES CLOSE AND  
SHE SLUMPS UNCONSCIOUS.

GREEL, SLAVERING  
FROM HIS MALFORMED MOUTH,  
PASSES HER TO THE CHINESE  
BESIDE HIM.

Music M50

- 48 -

16

Take 1 =

EP 5

lc  
- 47 -

(THE DOCTOR RE-ENTERS  
HOLDING A BOOK)

misheard THE DOCTOR: There's a Boot Court by  
the river, less than a mile from  
here ... Now if we...

(HE STARES AROUND.  
GREEL, HIS MASK  
REPLACED,

THE DOCTOR BEAMS)  
*You've let yourself in.*  
Ah, good!  
We've been expecting you./

(92) 5 A  
Low 2s GREEL/DR  
seeing SIN enter bgd.

GREEL: No, Doctor, It is we who  
were expecting you.

(THE DOCTOR GLANCES ROUND,  
MORE CHINESE ARE IN THE  
DOORWAY BEHIND HIM.  
MR. SIN WADDLES FORWARD  
BEHIND GREEL./ THEN HO  
SUPPORTING LEELA)

(93) 2 A  
Low 2s GREEL/DR.  
See Chinese come in  
behind DR.

THE DOCTOR: Life's <sup>full of</sup> little surprises...

(SEEING LEELS, HARDER)

What have you done to her?

GREEL: Nothing ... yet.

(94) 5 A  
THE DOCTOR: Take my advice. Don't.  
~~a.b. C. 2s~~ GREEL/DR.

lc  
- 47 -



GREEL: Your advice ... (LAUGHS)  
Doctor, you are an unusual man but  
in opposing me you have gone far  
out of your depth. You have taken  
something from me. I want it back./

(95) 1 B

C. 2s GREEL/fav. DR.  
Pan him R as he rises

*Wonder*  
THE DOCTOR: Now what could that  
be ~~I wonder?~~ I borrow so many things  
from people and forget where I put  
them. Terrible habit./

(96) 5 A

*CS things*  
CS GREEL  
Hold his rise

GREEL: I have never appreciated  
frivolity. ~~The time key, Doctor!~~  
It was in that bag. It is not  
there now. Give it to me./

(97) 1 B

~~C. 2s~~

*MS DR. looking at table*

*GREEL: The time key DR*  
THE DOCTOR: Time key, time key! ...  
oh, heavens-to-betsy, now where did  
I last see that?

(97A) 5

*ab Greel*

(97B) 1

*ab DR.*

~~widen as GREEL~~  
~~turns to group~~  
~~LEELA/GREEL & DR. bgs~~  
~~SIN R fgd~~

GREEL: I will give you three  
seconds, Doctor, and then Mr. Sin  
will kill the girl ... One ...  
Two....

*MSI*

(97C) 5

*ab Greel*

*Take 1*  
*9"*

(98) 2 A

C. 2s LEELA/SIN

(SIN MOVES FORWARD,  
KNIFE IN HAND.)

HO HOLDS LEELA  
FOR THE KNIFE  
THRUST. THE  
DOCTOR STARES)

(99) 1 B

*CS*  
C. 2s GREEL/DR. rising *in behind table*

(100) 1 B

DCU SIN raising knife Three ... Kill her!

(100A) 2

*CS Leela faints*

SIN STRIKES. FREEZE FRAME

REC. BREAK

*Cutaway (97D) 5*

(FILM & END CREDITS)

*Then Vincent coming out of*

*- 49 -*  
*ld.*

*CS Greel*  
*I will give you 3 seconds*  
*DR then Mr Sin will*